

# KERAMIC STUDIO

Vol. IV, No. 9

NEW YORK AND SYRACUSE

January 1903

**I**F KERAMIC decorators would take advantage of every opportunity to see exhibitions of the different "Arts and Crafts" societies, there would be more of a feeling for decoration in their own line of work. This is really a study which will unconsciously influence the mind in the right direction, and make one intuitively recognize the right and the wrong in decoration. Take for instance the wonderful exhibit of old textiles and curios at the American Art Galleries; there is a wealth of harmony in the subdued color schemes of the tapestries and embroideries. Inspiration is born in the study of the all-over designs in the brocades, and in the rich intricacy of the borders in the embroideries, especially in those found on the priests' vestments.

Take an exhibition of iron or brass objects or wood carving and note how the lines of decoration follow the form. Look at stain glass windows and the wonderful color scheme with the proper balancing of the dark and light spots. Look at the borders in the old Indian baskets, study their individuality. Study the antique and modern embossed leathers. In every instance get the motif of design, understand it and appreciate it. Study the old Etruscan forms in pottery, so as to recognize the refinement of their lines, and note the style of decoration of our modern potters.

Students in New York should visit besides the Museum and galleries, the Tiffany Studios on Fourth avenue, and also the exhibition rooms of Taft and Belknap on Fourteenth street, where there are a number of specimens from artist potters, and fine porcelains with modern decorations under the glaze.

Note how the old factories are breaking away from their former style of decoration. Some have gone ahead of others as is natural, but there is a general reaching out for something different and better. Even in cut glass the designs and lines are more simple and refined. Study the designs of book covers and note the intelligent treatment of spaces. In everything find the fundamental lines of the construction and the design, the interpretation of which will add new beauty to life, broadening the artistic feeling for things outside of one special line of thought, and contributing to the joy of living.

✦

An account of the exhibition and sale by the members of the New York Society of Ceramic Arts will be given in our next number, it being too late in the month for the present issue. The members were expecting great success at the time of our going to press.

✦

*The series of articles on hard fire porcelain and stoneware, by Taxile Doat, of the Manufacture of Sevres, which we had announced last month and hoped to begin publishing in this number, will not appear before May, 1903, as Mr. Doat prefers to complete the whole series rather than send articles separately.*

## DAFFODILS (Supplement for August, 1902)

*Teana McLennon-Hinman*

**T**HE colors, brushes and paper for use in painting a picture in opaque color were given in the description and treatment of the Chrysanthemum study in the July number of the KERAMIC STUDIO.

The daffodils are done in the same manner with a few changes as to the color scheme. The paper is of a warmer grey and the treatment of the yellows a trifle different as is also the treatment of the greens. The yellows being of a very brilliant quality, and the greens following the law of primary and secondary colors, are of a blueish tone, this is very often one of the things that goes unnoticed by those who do not understand color and has a tendency to take from the brilliancy of the flower. First make a careful drawing with charcoal (not a lead pencil), be careful to avoid the detail if possible, this study is so broad that detail is simply used instead of lines.



For the flowers use Indian yellow, safflower and burnt sienna in the deepest shadows, working out to Indian yellow. Then for the lighter parts and the outside petals use in the shadows Indian yellow and Payne's grey, and lemon yellow clear for the lights, this gives a brilliant glowing color to work the white into. For the very brightest yellow use lemon yellow and Indian yellow without white, for the outside petals use lemon yellow and white in clean clear strokes, thinking always how to accomplish the most with the least work or one stroke. For the centers in the deep shades use safflower, burnt sienna and Indian yellow, and when this is thoroughly dry take a clean brush and clean

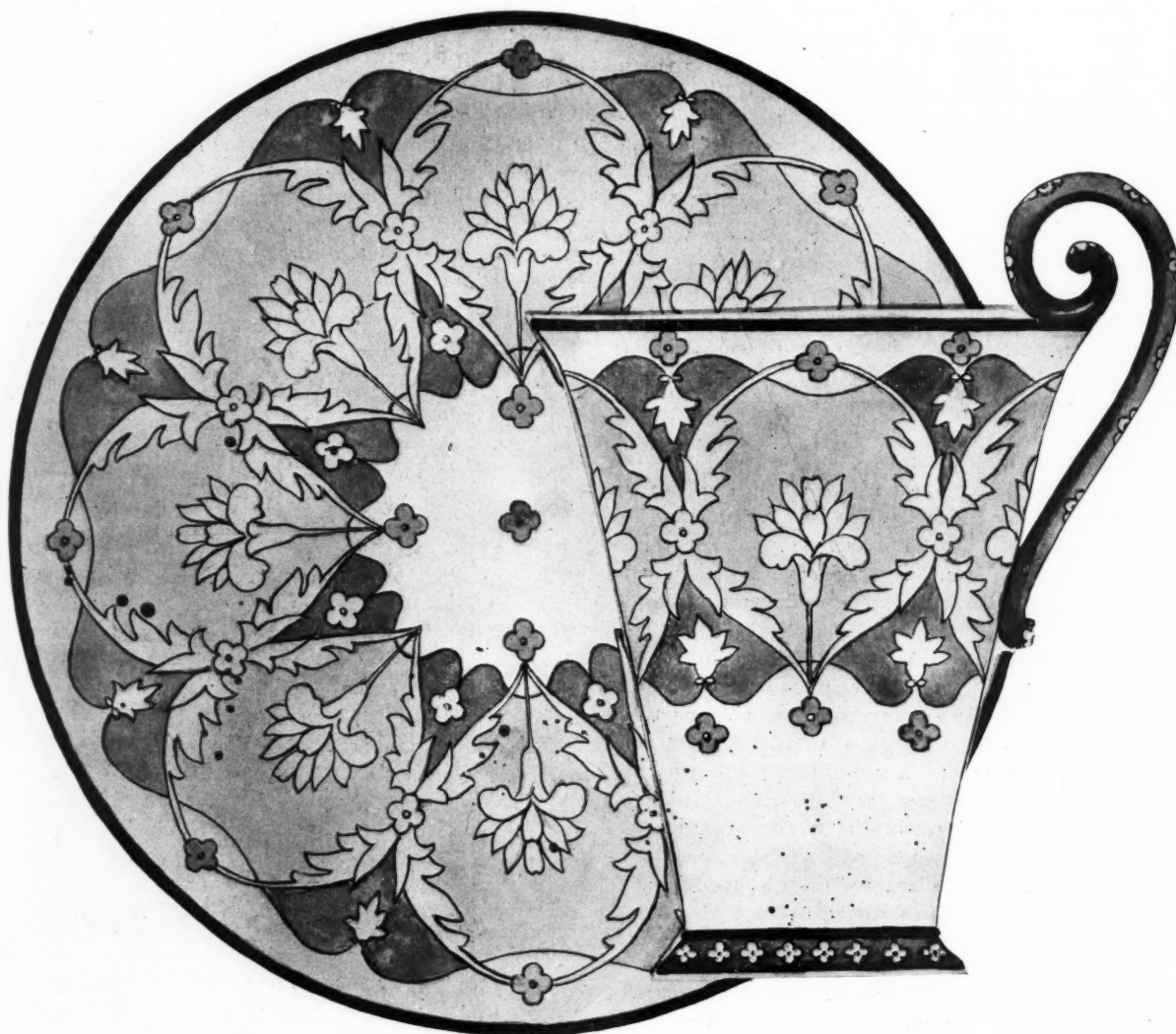
color, chrome yellow, and go all over the centers of each flower, this will keep the bell shape of the flower distinct from the pale outside petals and keep the character of the flower.

For the greens, Indian yellow, Prussian blue and Payne's grey, being careful to secure the blueish tone of the leaves even in the first wash, as this facilitates and simplifies the last color to a marked degree. For the high lights of the greens use Hooker's green, white and a little new blue, and for the very lightest lines, as in the edge of a leaf or the top of a stem, as it turns to the light, use Emerald green and white, when this is dry wash the leaves over with a thin wash of Hooker's green No. 1 and brown pink mixed well.

The back ground is done entirely in transparent color, new blue at the top and back of the yellow flowers if possible,

as it brings out the yellow in all its brightness, now green into this and then Indian yellow and brown pink and darker still into a purplish tone of carmine and new blue. If a darker shade is desired use Payne's grey and carmine, and Payne's grey clear, be careful to avoid, if possible, an exact copy as that invariably hampers one and prevents the freedom for which one is striving.

A semi-dry brush with some white paint dragged across the stems, gives a good atmospheric effect and takes away any awkwardness of line. If one reads over this treatment, lays it aside and proceeds with the works using one's own judgment as to how to mix the color, the result will be very satisfactory. I should be very glad to correct any studies that are sent me for trial purposes.



CUP AND SAUCER—PERSIAN DESIGN—ALICE B. SHARRARD

FOR the flowers use pink enamel, flat wash, outlined with a deeper pink. Leaf forms, green enamel, made by mixing Apple green and white enamel, just enough green to make a pretty delicate shade; outline with Apple green, to which is added a bit of brown green. The background within the de-

sign is of Night green, using it strong enough to make a rich blue. Fill the space above and below the border with gold. The small blossoms in pink or blue enamel.

Band the edge with the dark blue and make the handle of gold.



## CLAY IN THE STUDIO

(Third Paper)

Charles F. Binns



LL clays possess two properties, plasticity and porosity, and when a given clay has to pass through the fire it should, and at sufficient heat will, develop a third property, that of vitrification or becoming more or less glass-like in nature. A due regard for and balance of these three properties is necessary if a clay, either natural or mixed, is to be successfully used by the potter. For coarse wares such as brick or tile a clay is sought which, in itself, has these properties rightly balanced. For finer wares it is possible, nay it is imperative that the same properties shall be imparted to the mix by the use of such materials as will supply them.

Just which quality shall predominate depends upon the use to which the clay will be put. Modeling clay, for example, needs the first alone. Plasticity is the only essential point to be considered. Modeling clay need not be dried and never goes to the kiln, therefore the properties of porosity and vitrification are unnecessary. Clay for the potter's use must be plastic too or it could not be worked, but it must also be porous or it will not dry or burn safely. It will thus be seen that plasticity belongs to the clay only, that porosity belongs to both clay and pottery, and vitrification belongs exclusively to the burned ware. While both clay and pottery may possess porosity it does not follow that the one is the consequence of the other, or that there is any connection between them. A very plastic clay may produce a very porous pottery and a very porous clay produce a highly vitreous ware. The addition of ground glass to a clay would be apt to render it quite porous, but the burned ware would be liable to melt in the fire. The essential difference between clay and pottery is that the former contains a certain percentage of combined water which the latter has lost during the process of burning. This combined water cannot be removed by drying alone, a good red heat is necessary for its expulsion and once it has been driven off, it can never be replaced. Clay dried ever so hard in the sun is always susceptible to the action of water and a little soaking will bring it to a plastic condition. Burned clay will not become plastic even when finely ground. There is a close connection, therefore, between combined water and plasticity. Before burning, plasticity constitutes the bond which holds the piece in shape. Some clays of high plasticity will dry so hard that it scarcely seems necessary to burn them. The fire, however, destroys this bond and unless another be supplied the resulting ware is very fragile. Every lover of pottery knows the difference between a piece of well burned, dense pottery and a flimsy morsel of baked earth which seems ready to fall to pieces from its own weight. Both may have been alike before burning, but the fire has destroyed the plastic bond, and the inferior piece had nothing to take its place.

A pottery body has been likened to the human body, consisting of flesh, bones and blood. The flesh is the clay substance, the bones are the silicious matter or ground quartz which gives rigidity and strength. The blood is the fluxing or melting property, the feldspar which, under the influence of fire, flows through the pores of the clay and quartz, imparting vitrification, translucency, and consequent quality.

In compounding a pottery body regard must be had to the degree of heat available. The temperature need not exceed cone 1, as it is perfectly possible to produce a vitreous

ware at that heat. In selecting clays it is best, for low temperature work, to choose those which become dense in the fire when unmixed with any other substance. Most Ball clays are suitable, notably the clay of the Excelsior Ball Clay Company, Covington, Ky., and the clay of the Construction and Improvement Company, Mayfield, Ky. These clays are both dense and plastic, but will not make a pure white ware. Much whiter, but not so dense, is the Florida clay spoken of in the last paper. This may be procured from the William Golding Son's Company, Trenton, N. J. Ground flint or quartz and ground feldspar may also be procured from the Golding Company or from the Eureka Flint and Spar Company, Trenton, N. J. The Golding spar comes from Maine, the Eureka spar from Connecticut, and both are very pure. For small quantities it may be best to write to some potteries supply house as John Wiarda, of Brooklyn, or Roessler & Haslacher, of New York city. The millers do not care to supply less than a barrel of any one material, but if there is storage space the barrel of clay or flint is so much less expensive, that it is worth while to purchase. Besides in procuring materials by the pound there is a far greater risk of variation from time to time.

The necessary implements for mixing are a good sized mortar and pestle, a sieve of about one sixteenth inch mesh and a fine screen of wire or silk bolting cloth, which should number 100 meshes to the inch. These screens cannot be bought ready made, but the cloth can be procured from dealers in artists' materials, and carpenters can make the frame. Besides these utensils, a number of vessels will be useful, and a good pair of scales should be provided. Scales are expensive, but they are long-lived and bad weighing is the foundation of many errors. A good pair of scales is Froemner's laboratory scales No. 7. They can be procured through chemical dealers, and cost about nine dollars. Let the experimenter at once decide to use metric weights. Every recipe can be readily interpreted in fractions of one hundred, and all the confusion of pounds, ounces and grains is avoided.

Having now materials and apparatus in working order, the mixing may begin. A good working body, pale cream in color, may be compounded as follows:

Florida clay.....	14	parts by weight
Excelsior Ball clay.....	20	" "
Mayfield Ball clay.....	20	" "
Ground Feldspar.....	40	" "
Ground Flint.....	6	" "
	100	

Reviewing what has been already said, it will be seen that this body consists of 54 parts plastic material and 46 of porous, and that of the porous part 40 parts become vitreous in the fire. The vitrification is further assisted by the fact that the clays used are in themselves dense and close-burning. The mixture will prove sufficiently plastic for wheel work and coiling, and sufficiently porous for casting should that method be desired.

The materials being weighed out, the spar and flint can be at once run through the sieve, the clays must be pounded in the mortar until they too will pass through. The whole is now mixed, a large vessel filled about half full of clean water and upon the surface of the water the mixture is scattered, handful by handful. The vessel should be left undisturbed for a few hours, preferably over night, and the mixture then thoroughly stirred. An egg-beater is a good implement for "plunging" the clay and water, and the whole mass is now

poured through the fine screen or lawn. A good deal of rubbish will be found rejected. Bits of stick, small stones and sand, in fact fragments of every kind of impurity are found on the screen. The mixture being set aside to thicken, the clear water is poured off and the "slip" well stirred and transferred to the plaster basin to become clay by the absorption of the water.

Clay improves with age, and one of the first steps taken by an aspiring clay worker should be to provide what old-time potters used to call a "clay hole." In the cellar or some other cool spot, a corner is selected. In most houses there will not be much difficulty in finding a damp corner, but a dry one will do, it can easily be dampened. Here a space is cleared and lined either with paving brick or slabs of slate, good smooth stones are excellent. In this "clay-hole" the batch of plastic clay is stored. It may be covered with a damp cloth and will be always ready. Sometimes the artist feels like making clay, and can indulge without having to enter upon vase building or modeling. Sometimes, on the other hand, the spirit is moved to create and cannot brook the delay nec-

essary to prepare material. "A store is no sore," says the proverb, and it does not take the clay-worker long to find out the truth of it.

✻ ✻

#### TREATMENT FOR JONQUILS (Supplement)

*F. B. Aulich*

THE Jonquils are like their sisters the Daffodils, a Spring flower, blooming as soon as the snow disappears. This design is painted best by laying in the background, for which use Blue green and Blue violet; Yellow green, Blue green, and Black green with a little Lemon yellow for the leaves.

For the flowers use Lemon yellow and Albert yellow for tubes; also mix some Poppy red with the Albert yellow to obtain the orange tints for the depth.

Shade the yellows with grey for white roses with a little yellow mixed, and a little Black green for the darkest shades. The leaves are very simple, as is the drawing in jonquils, requiring only a little dash to obtain good results.



PLATE DESIGN—ANNA B. LEONARD

THE bands are tinted in turquoise blue, composed of Night Green two-thirds, and Deep Blue Green one-third. To this mixture add one-sixth flux, as the color is rather hard to glaze, which is essential, there being no transparency without it, which would utterly destroy the beauty of the plate.

The little roses are painted in very broadly at first, using plain Carmine No. 3 (Lacroix) very thin, just enough to keep the masses. It is better to have a few darker roses scattered through the garlands; these are painted with Ruby Purple (German) and Rose Pompadour (Lacroix), half and half. These dark roses are afterwards touched up here and there with Ruby Purple (German). The Rose Pompadour is a gold color and quite different from that marked merely "Pompadour", which would not be at all satisfactory mixed with Ruby Purple.

In the leaves use Apple Green (Lacroix) and Mixing Yellow (Lacroix), half and half for the first wash, leaving no hard nor definite touches, but in retouching use darker tones for leaves near the roses, which will form to a large extent the character and shape of the petals. Greens that are useful in this painting will be Chrome Green 3 B, with Brown Green, (both Lacroix), and also touches of Dark Green and Mixing Yellow. On the little thorny stems use Deep Red Brown in sharp accents here and there, with an occasional touch under a leaf or a petal.

In this style do not have any shadowy effects, as the plate will look soiled; the line of the garland carries the motion of the design and it should be clean cut and broad. The scrolls may be in flat or raised gold with the enamels in turquoise blue, or the enameling may be left out.



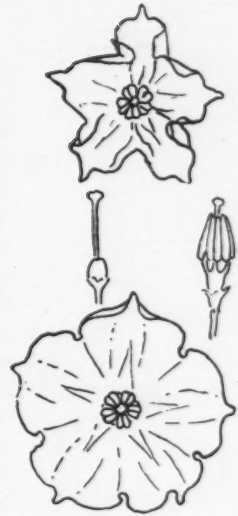
## THE POTATO BLOSSOM

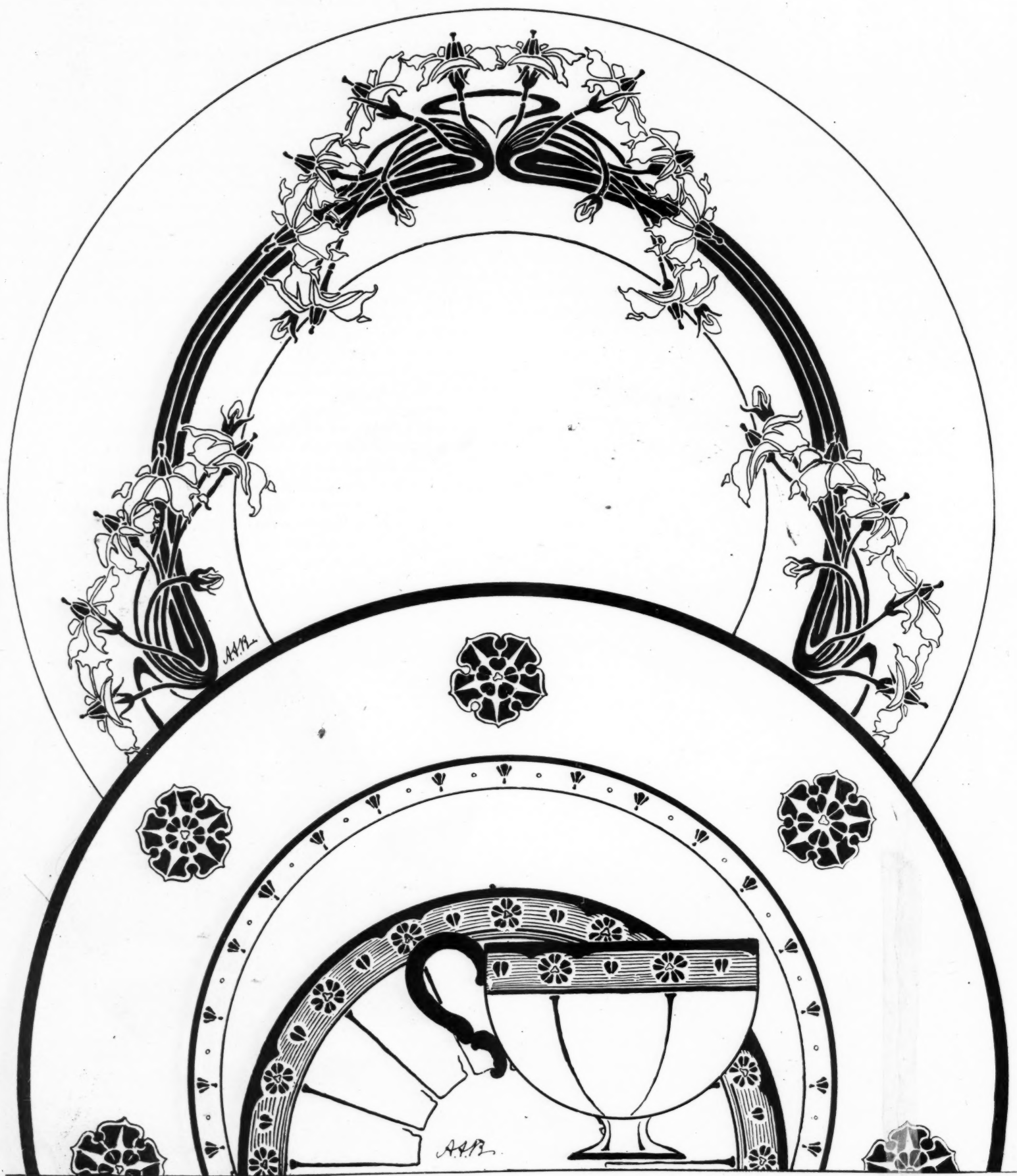
*Adelaide Alsop-Robineau*

IT is curious that so decorative a flower as the Potato blossom should be so little used or even known to decorators. There have been times when it has had a short-lived recognition, as when the beaux of Paris wore it in their button holes, but nine out of ten would not know the flower if they saw it and surely would not recognize a drawing of it. Yet the frail star-like white blossoms with their rich yellow projecting centers are most charmingly grouped on their tall slender stem and lend themselves to almost any form and style of decoration. The blossom is particularly appropriate for decorating table ware, and a simple conventionalization could be easily adapted to the various pieces. A single motif, simply conceived and well balanced, not too large nor too gaudy in color, dotted at regular intervals and combined with bands of color or gold is most satisfactory for a number of pieces—and wears well.

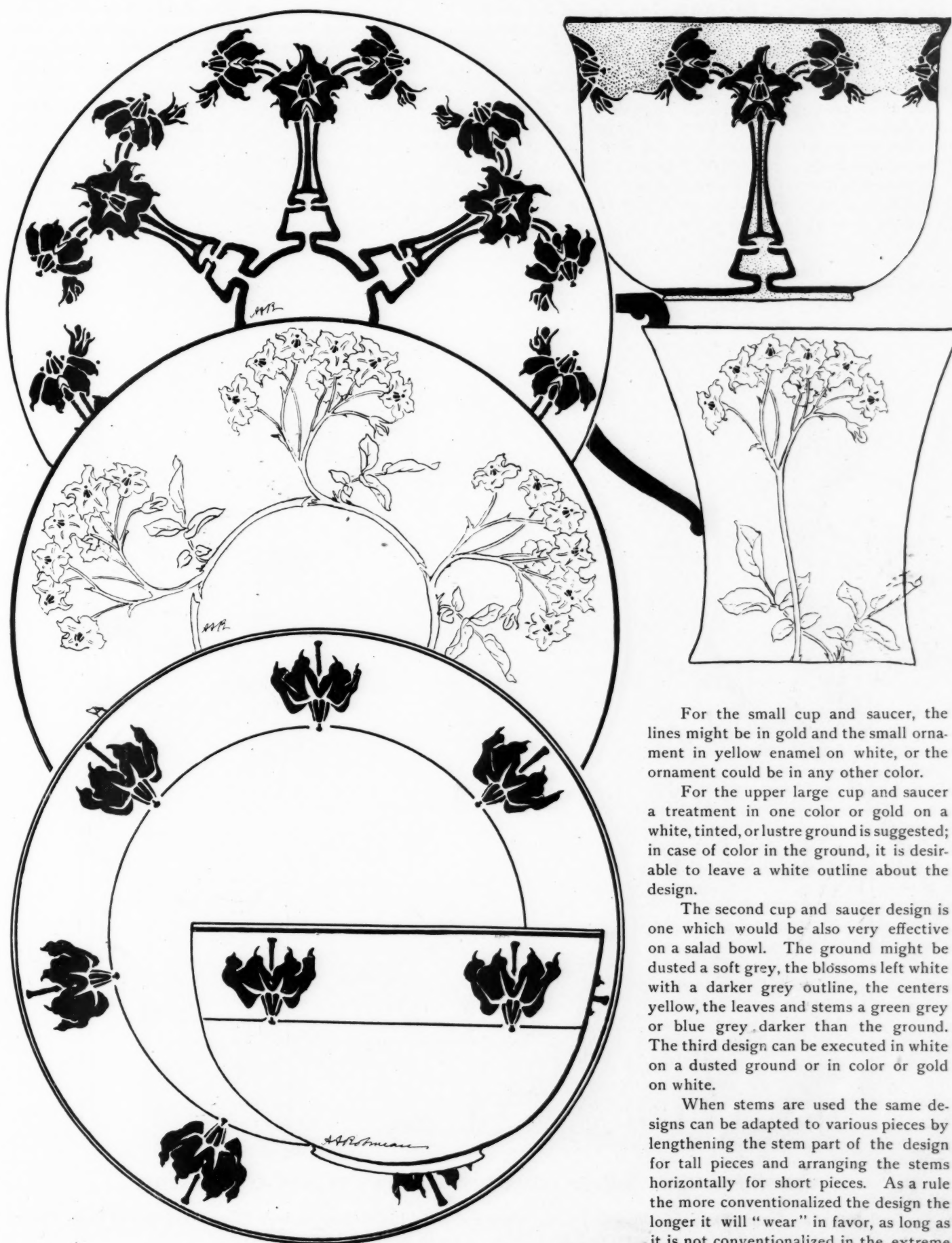
The accompanying designs can be carried out in flat color or enamel with or without outline, or in gold outlined in color, or the flower can be left white on a tinted ground.

For the upper plate design we would suggest a simple one tone medium dark blue decoration on a white ground, or the stems in dark blue and the flowers in white enamel with a rich yellow in the center. For the second plate, a treatment in red and gold would be effective, making the ornament in gold with red outlines, the small design in red and the bands in gold with the outer one in red.









For the small cup and saucer, the lines might be in gold and the small ornament in yellow enamel on white, or the ornament could be in any other color.

For the upper large cup and saucer a treatment in one color or gold on a white, tinted, or lustre ground is suggested; in case of color in the ground, it is desirable to leave a white outline about the design.

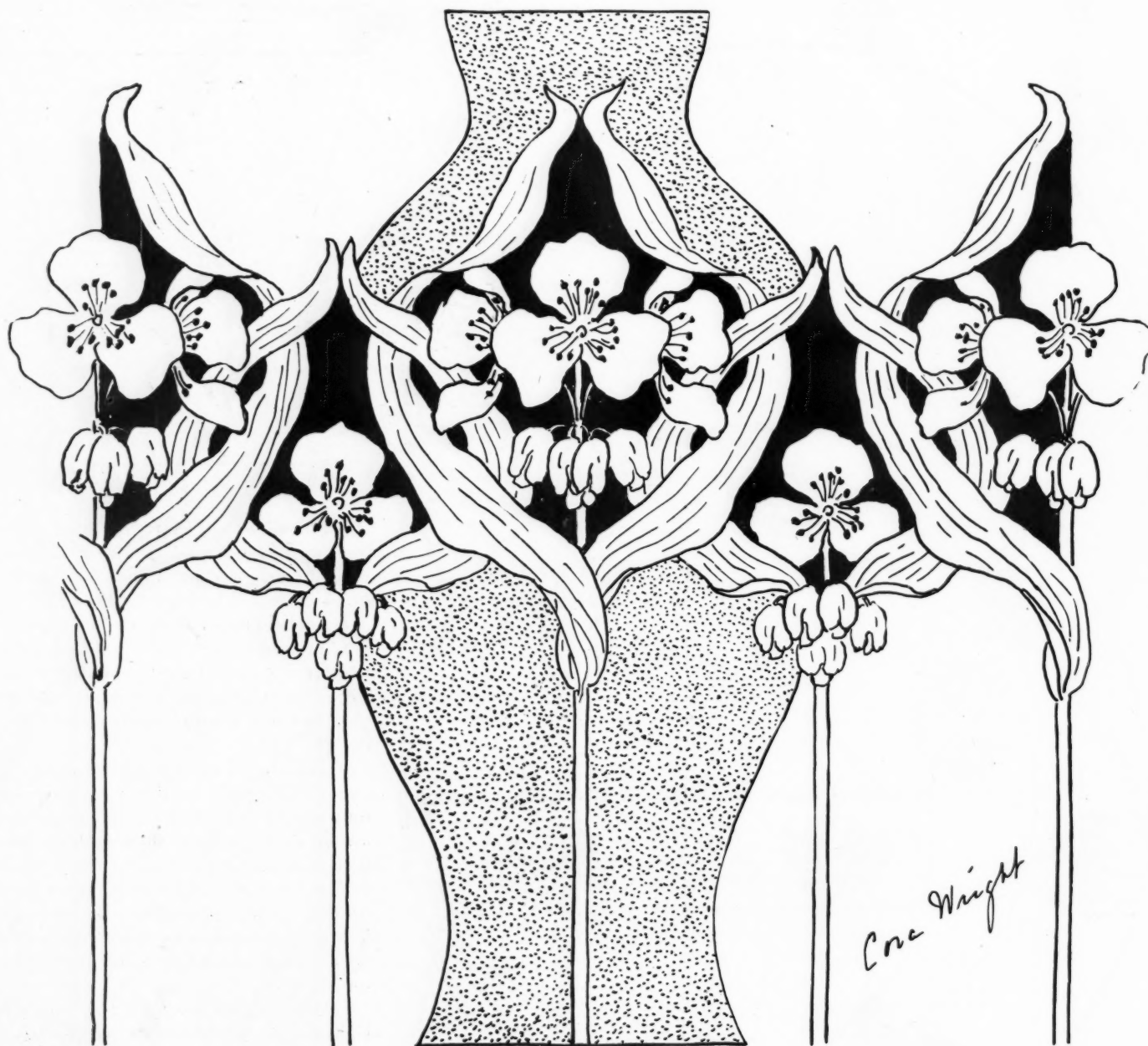
The second cup and saucer design is one which would be also very effective on a salad bowl. The ground might be dusted a soft grey, the blossoms left white with a darker grey outline, the centers yellow, the leaves and stems a green grey or blue grey darker than the ground. The third design can be executed in white on a dusted ground or in color or gold on white.

When stems are used the same designs can be adapted to various pieces by lengthening the stem part of the design for tall pieces and arranging the stems horizontally for short pieces. As a rule the more conventionalized the design the longer it will "wear" in favor, as long as it is not conventionalized in the extreme

of some style, such as the "Art Nouveau". The first plate design is somewhat in that style.

It is usually more satisfying to elaborate upon but one motif in one design. If two different flowers are used, take special care that they harmonize. Do not, for instance, combine the Potato and the Rose. Keep in mind always *purity of design*. You can combine the flowers of two garden vegetables, two water plants, two hot house flowers, two wild or two garden flowers. See always that the combined elements in your design harmonize in sentiment as well as in line. The simpler you keep your design, both in form and number of original elements, the better it will be.

Another point is to keep your design all one style, *i. e.*, do not mix up Art Nouveau and Rococo, Chinese and Louis Quinze, Empire and American Indian, and when it comes to the individual treatment of the motif, do not use several different treatments in one design, for instance, if you decide to give the stencil effect, with outlines white, or the color of the background as in the third cup and saucer design, do not combine with it any form which could not be treated in the same way. Do not combine a conventionalized and a naturalistic form, and never use Rococo scrolls under any circumstances, they are meaningless and used only by those who have no other idea in their head.



DESIGN FOR VASE—CONVENTIONALIZED "WIDOW'S TEARS"—CORA WRIGHT

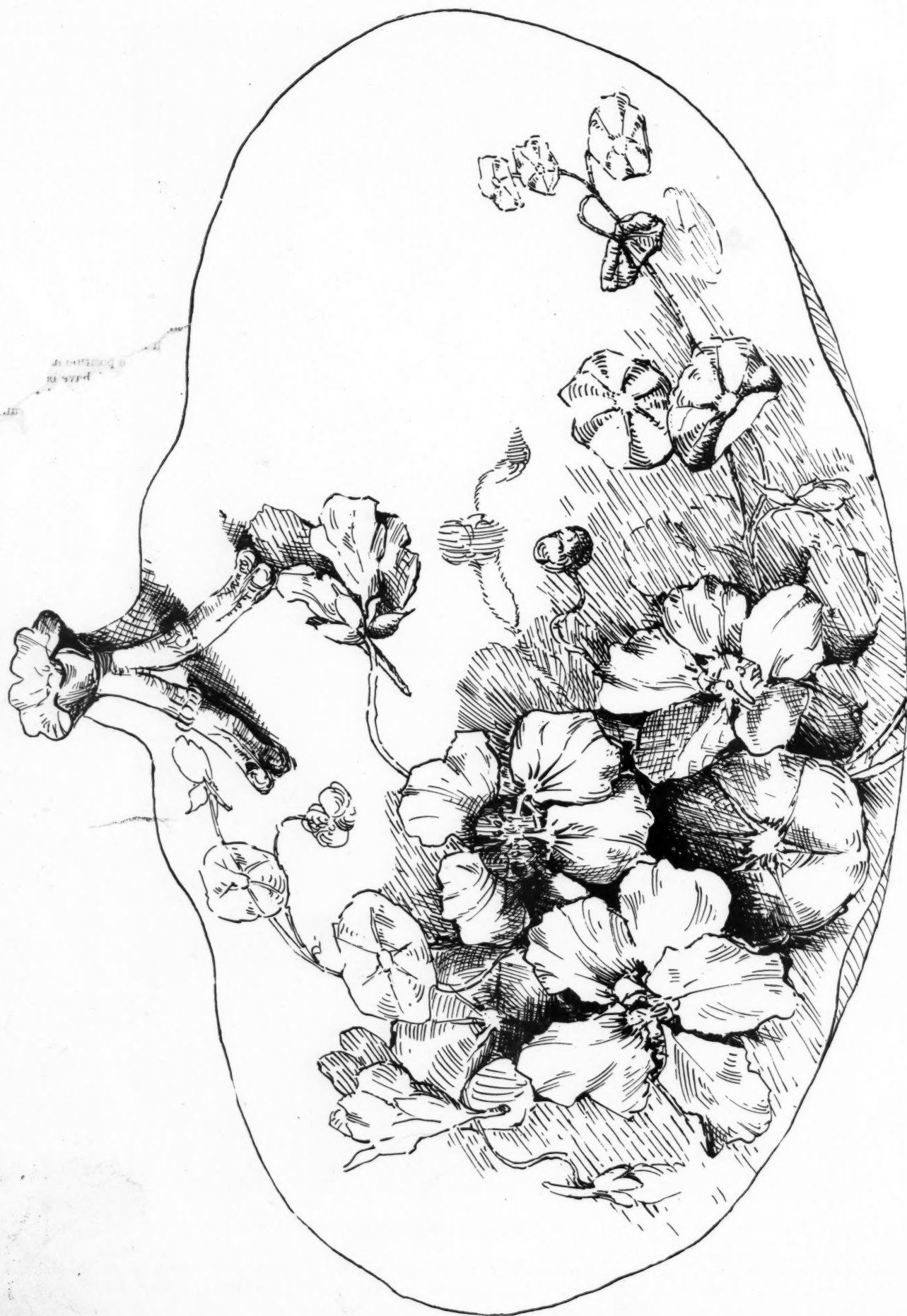
Dotted portion, Grounding Green dusted; Leaves, stems and buds, Light Green lustre; Flowers and tips of buds, Violet lustre; Black portion, Gold. Outline everything with black. Vase to be divided into six sections.





STUDY OF SPIREA—ETHEL LARTER

The flower itself is cream color; the leaves, green with an outline and veining of cream color; the background, pinkish lavender. A design made from this study would be especially effective on a tall vase of graceful shape.



DESIGN FOR TRAY—NASTURTIUMS—MARIAM L. CANDLER



the Educational Committee. Each succeeding committee finds it a puzzling problem to know in just what paths the ways to knowledge will prove pleasant.

The matter is simplified this year by the introduction of the medal competition, which it is hoped will prove attractive and interest a large number of workers.

As that will appeal to individuals rather than clubs, it seems well that the plans propounded last year by Miss Keenan should again be brought forward, for they stand for the general uplifting of the club and its standards. (See KERAMIC STUDIO, December, 1900).

Two important points condensed are as follows: Clubs to paint a given subject, and to exchange work and criticisms.

Each club to have a section, owning and working a potter's wheel, and exchanging with other clubs the results of their experiments and experiences. The keynote to all plans must be the intercommunication of clubs, thereby making possible comparative study, without which progress is slow.

As the formation of the club gave the individual opportunity to broaden his horizon, so the League should enable the clubs to see largely and comprehensively by placing before them frequent examples and judicious criticisms.

The League's medals for the years 1901-1902 will be awarded in May, 1902, to the following classes of ceramic work:

**GOLD**—The best original decoration applied to a vase, not to exceed 15 inches in height. The following points will be considered: Design; suitability and adaptation of the design to the chosen form; drawing; color scheme; the technical execution. The highest score for each point is 10.

**SILVER**—The best portrait head, size not limited. The points to be considered are: Drawing; color; the technical execution.

**BRONZE**—TABLE-WARE: Plates for any service. One plate or the entire service may be offered. The points to be

considered are: Design; adaptation; drawing; color scheme; the technical execution. First and second honorable mentions will be made in each class.

Partial report of Miss M. H. E. Montfort, Chairman of Pan-American Exhibit at Buffalo:

Ten clubs and fourteen individual members entered work for exhibition. Four hundred and eighty-seven pieces were shown by one hundred and twenty-two members.

One wall space and thirteen show-cases were used in arranging the display. Cotton denim of a cool green shade was used as a wall covering and also for hangings and seat coverings. The floor was covered with grass matting of the same shade.

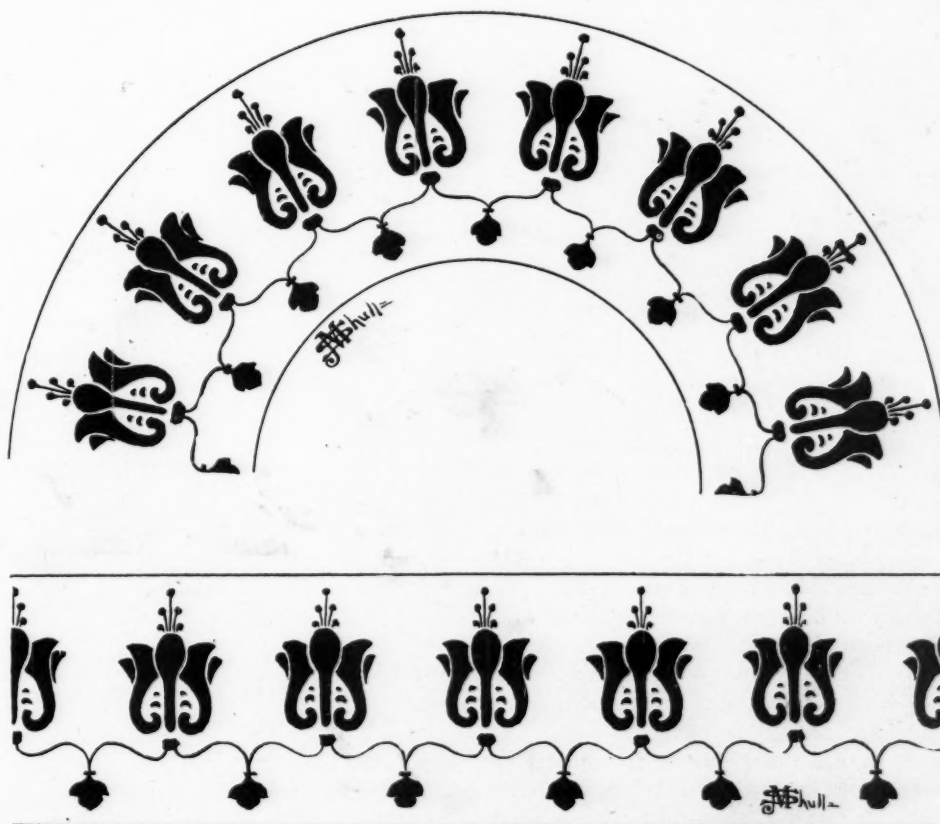
The booth was completed among the first in the building and seemed satisfactory until the Singer Sewing Machine people and the National Arts Club of New York, arrived and were allowed by the managers of the Manufacturers and Liberal Arts Building to erect booths not only entirely different from other booths and from the specifications, but much higher, and in consequence the N. L. M. P. was effectually shut out of the Inner Court. The position now seemed, instead of being in the "Inner Court" to be just back of it and reaching through rather small aisles.

Had the League occupied the same relative position as any one of the other three corners of the court the location would have been good, as all other booths were low and open according to specification. The somewhat undesirable location was therefore a matter of misfortune rather than of bad management.

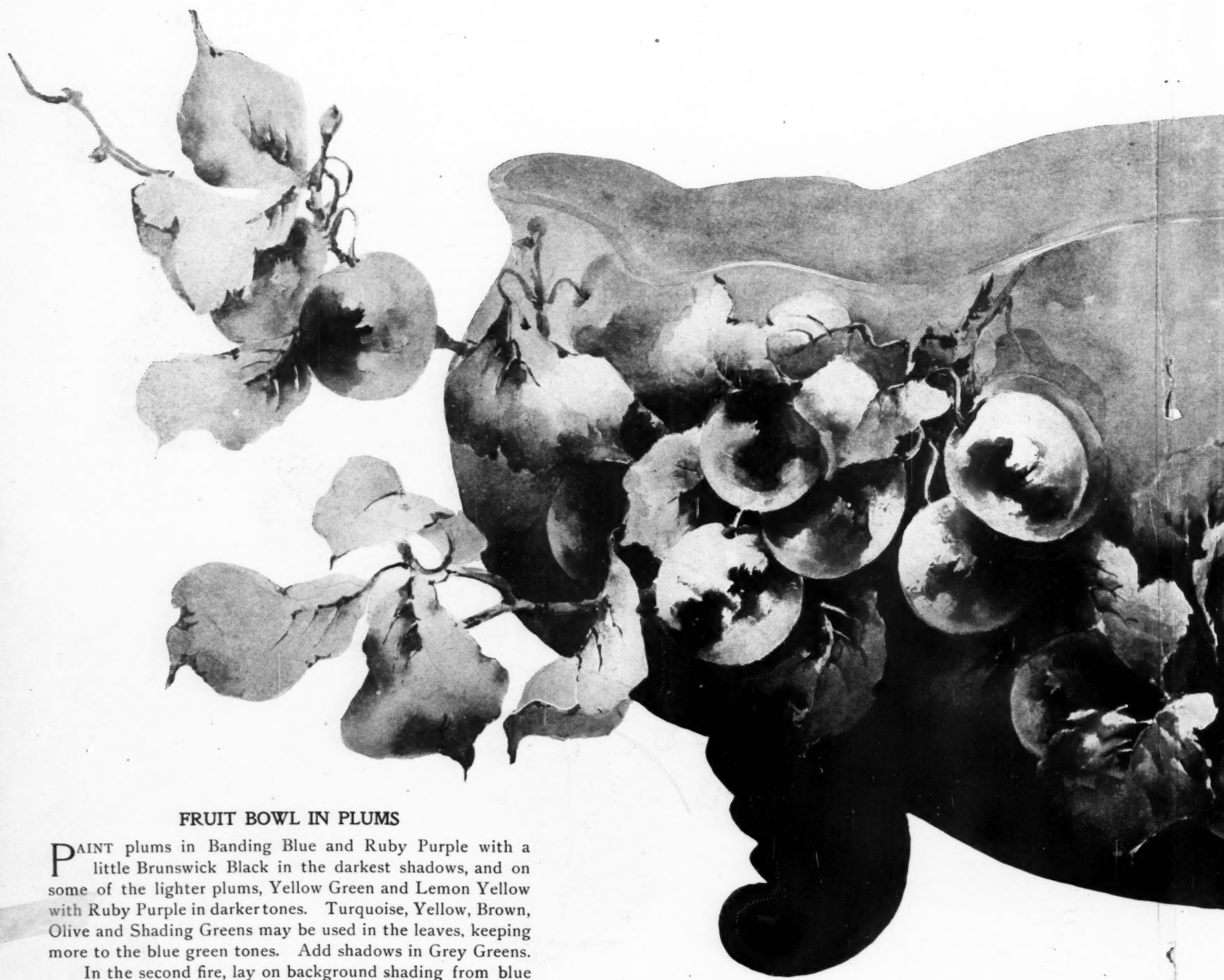
Later in the season the attention of Director General Buchanan was called to this obscure position, badly lighted by being in the shadow of the adjoining structures. He recognized the disadvantage, and with great consideration requested the treasurer to cut down our bill for space. This recommendation was so generous a one that it enabled the League to come through the exhibition with funds in the treasury, while if the management had held the League to its contract there would have been a considerable deficit. Therefore, all considered there is nothing to regret.

The sales amounted to over eight hundred dollars. The League made many friends and increased its membership.

Reported by MRS. L. VANCE PHILLIPS, *President*.



DESIGN OF CONVENTIONAL COLUMBINE—BY M. SHULL



#### FRUIT BOWL IN PLUMS

**P**AIN'T plums in Banding Blue and Ruby Purple with a little Brunswick Black in the darkest shadows, and on some of the lighter plums, Yellow Green and Lemon Yellow with Ruby Purple in darker tones. Turquoise, Yellow, Brown, Olive and Shading Greens may be used in the leaves, keeping more to the light blue green tones. Add shadows in Grey Greens.

In the second fire, lay on background shading from blue green and greys to brown green, blending into browns at the base. In this, Turquoise Green, Ivory Yellow, Ruby Purple, Yellow Green, Yellow Brown and Chestnut Brown may be used.

In the third fire, strengthen the whole design, observing strong light and shade; add shadows and darken the background. Let stand till almost dry, then dust with powder colors in same mixtures as used in painting, throwing under the color some of the lower leaves and plums.





LEAGUE  
NOTES

The ninth annual exhibition of the Mineral Art League of Boston, which closed on Saturday, December 7th, received much favorable comment from both press and patrons. The china was arranged by the exhibitors, but under the supervision of the committee, and the general effect carefully considered.

The exhibition opened with a private view for press and profession, on Monday afternoon, which was well attended, and the reception from eight until ten in the evening to the patronesses and friends, was a brilliant success socially. Of the exhibition a prominent Boston daily says: "The league has made great progress in the relatively short time it has been in existence, and at no time since 1892 has it shown such an artistic collection of decorated china as that which is now on view.

The object, the improvement of the members in the art of mineral painting, has certainly been in a great measure attained. \* \* \* There is a distinct growth of taste and originality, and in no direction is the progress more encouraging than in that which is marked by a due observance of the adaptability of the decorative design to the shape and scale of the object decorated."

The exhibitors included all but three members of the league.

CLUB  
NOTES

The Brooklyn Society of Mineral Painters held its November meeting at the residence of Mrs. F. G. Mintram, on Wednesday of last week. The subject for papers and discussion was, "How Can We Make Our China Exhibitions More Interesting and Valuable?"

Miss Alice P. Anderson had an excellent paper on this subject—and one on the same subject, by Marshal Fry, was read by Miss Miller.

Miss Helen E. Montfort, who has been in charge of the league exhibit this summer in Buffalo, sent in an able paper in which she urged china painters to send such pieces to exhibitions as should represent them individually.

Miss Ida Johnson, has been made chairman of the educational committee of the National League of Mineral Painters, with which the Brooklyn Society is connected.

Mrs. L. Vance Phillips, president of the National League, was one of the guests at this meeting. During the intermission a Scotch ballad was sung by Mrs. Marshall and light refreshments were served. A large attendance, the excellent papers, and important business discussions, made this a very interesting meeting.

The annual exhibition of the society will be held December 3rd and 4th at the Pouch mansion, 345 Clinton avenue.

An exhibition of posters suitable to be used at its annual exhibition was one of the features of the November meeting of the "Mineral Art League of Boston," the officers having previously offered to purchase the poster receiving the highest number of votes of members present. Miss Helen McKay was the fortunate exhibitor. The poster is refined in design and beautifully executed,

IN THE  
STUDIOS

Mrs. Mary Alley Neal gave an exhibition of water colors and decorated porcelain during December in the gallery of Goldberg's Art Store.

Mrs. E. Lannitz Raymond gave a reception December 18th at her studio in East Orange.

Miss Katherine Livermore now has a studio for porcelain decoration and fire etching at 1010 Chapel street, New Haven, Conn.

The Cincinnati Art Club exhibited during December at its club rooms, 126 East Fourth street.

Miss M. Helen E. Montfort held a successful Christmas sale in her studio, 142 W. 125th street, from December 16 to 21. On January 1st, she will remove her studio to 307 Lenox avenue, New York.

The epitaph on Archbishop Potter's grave-stone runs thus:

"Alack! and well a day!  
Potter himself is turned to clay."

## TOBACCO JAR

Mrs. A. Frazee.

Outline the whole design Red—Capucine, deep Red Brown, touch of Flux. Flowers and leaves, white enamel,  $\frac{2}{3}$  relief White,  $\frac{1}{3}$  H. W. Enamel. Band and top of jar Gold. White back-ground with circles of Red.







CARNATIONS - ALYCE BARBER PFLAGER

## CARNATIONS

*Alyce Barber Pflager*

**F**IRST fire—wash in design leaving all details for subsequent fires. Light flowers, rosa, strengthened with same; center, lemon yellow. Dark flowers, American Beauty, leaves and buds, blueish greens.

Second fire—back ground, upper left hand corner, yellow green, with dashes of rosa through it and above design, running into shading green at right hand corner; fore ground, light wash of yellow brown, strengthened in shadows, with olive and shading greens.

Third fire—strengthen lightest flower with rosa, lemon yellow and yellow brown in center, keeping little crisp touches of light all through your design. Darker flowers, strengthen with American Beauty, and the very darkest, strengthen with crimson purple in shadows. Strengthen stems and leaves; shadowy flowers, wash in with rosa, and leaves and buds in shadow are washed in with lilac. (Design on page 201.)



## EXHIBITIONS

**A**N event of importance to all book lovers will be the coming sale at auction in the Fifth Avenue Art Galleries, by Mr. James P. Silo, of a remarkable aggregate of rare and precious volumes, including many choice first editions, out of print editions, and superb editions de luxe. These volumes, selected by a connoisseur, during many years of travel, are works of the great classicists, writers of fiction, poetry, folk lore, history, biography and travel.

A catalogue de luxe of the Marquand pictures and art treasures, to be sold by the American Art Association in Jan-

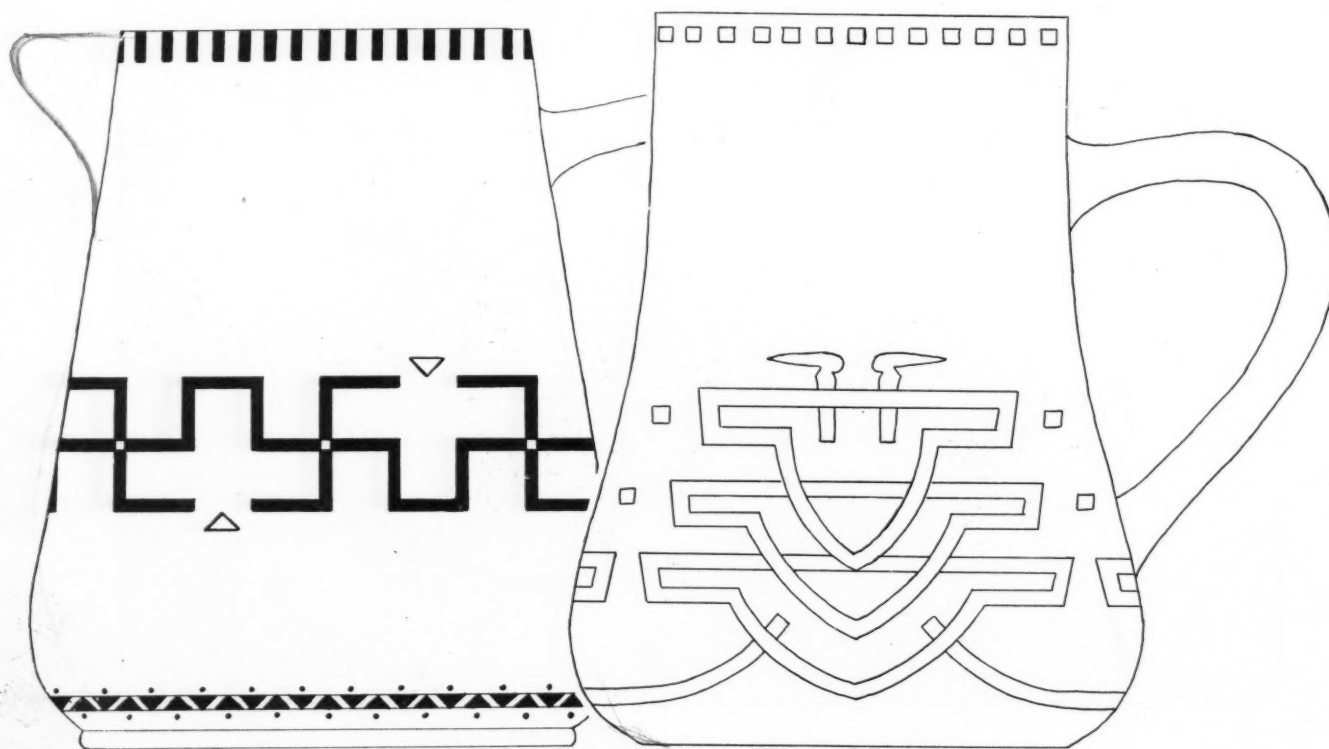
nary, is in course of preparation, and will be profusely illustrated by photogravures produced in the best manner, and printed on imperial Japan vellum, with several color plates. The descriptive matter and prefatory notes are by well known art writers and authorities, preceded by an introductory note written by Russel Sturgis.

A collection of rare and beautiful textiles formed by M. Nitall Benguiat, was exhibited at the American Art Galleries. There were Flemish and other tapestries, rich velours, brocades, and work pictures, beautiful laces, ecclesiastical vestments and hangings, curtains, reproductions of rare antique stuffs and several antique silver sanctuary lamps. The exhibition was free to the public.

The galleries of the dealers in both foreign and American pictures were never as attractive as this opening season, and there are continuous and continuing auction sales of pictures, furniture, bric a brac, hangings and china, with the great sales thus far announced of the winter, those of Marquand, Warren and Lyall collections, in the near future. Students should not miss these.

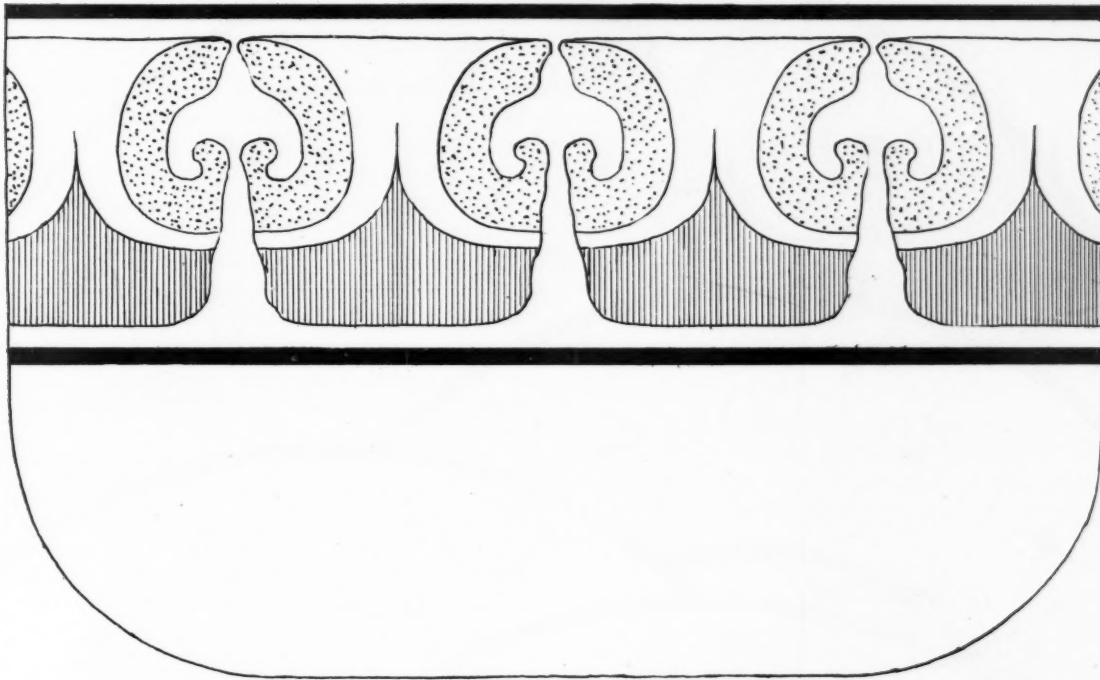
The exhibition of the American Water Color Club, at the Fine Arts Galleries, was successful.

Messrs. Augustus St. Gaudens, Daniel Chester French and John Quincey Adams Ward, the noted sculptors who compose a committee to advise regarding the sculptural scheme of the Louisiana Purchase Exposition, have been in St. Louis the last week, consulting with Mr. F. Wellington Ruckstahl, chief sculptor for the Exposition. The sculptors spent considerable time examining the lay-out plan of the fair and its development, into buildings and cascades, with the view of advising regarding the sculptural treatment.



INDIAN DESIGN FOR STEIN—ALICE WITTE SLOAN



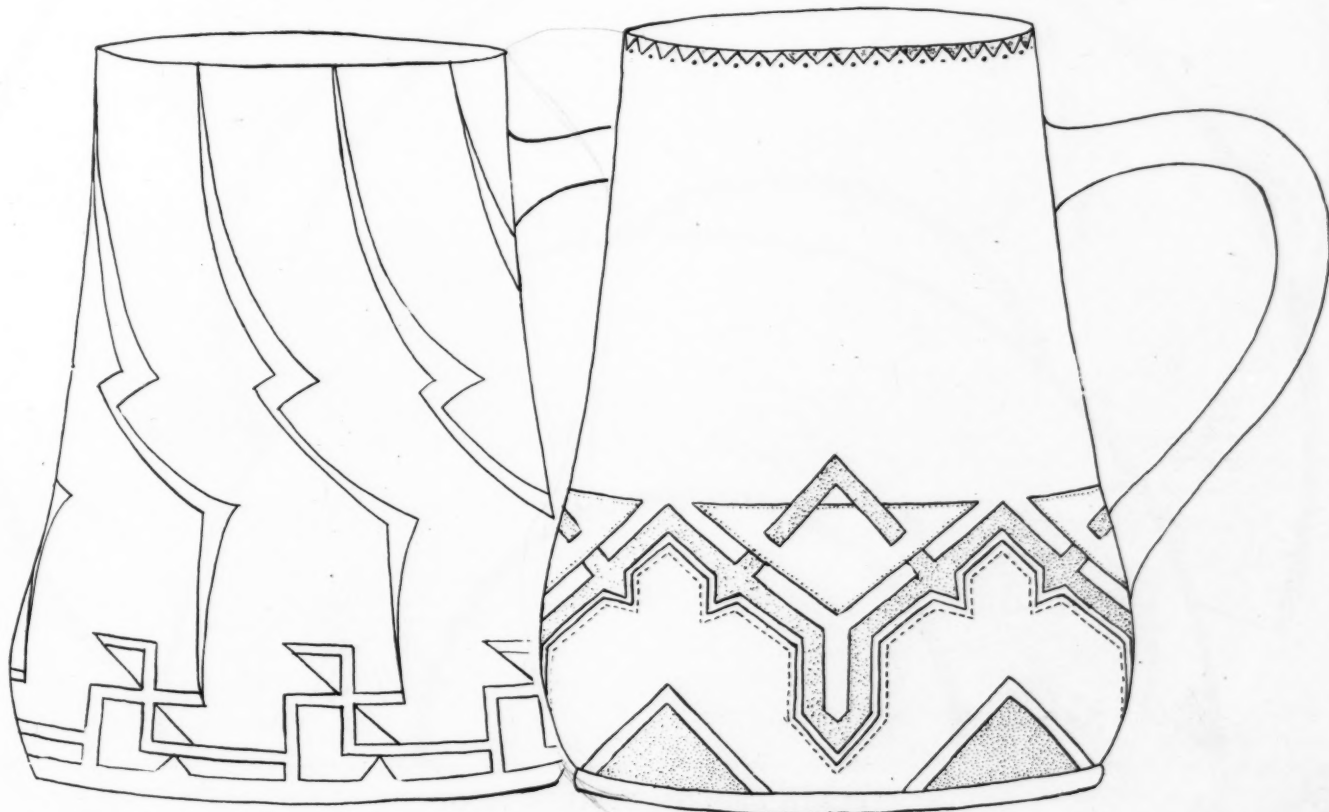


INDIAN DESIGNS FOR STEINS AND BOWL—ALICE WITTE SLOAN

THESE designs are especially suitable for underglaze decorations on pottery, using one, two, or three colors at the most. Matt or Cobalt Blue, French Green, and Red T, possibly a little Orange, can be used, leaving the original pottery

for the ground. Put on the color heavily with fat oil and turpentine.

Fire to overglaze heat before glazing, to harden the color.



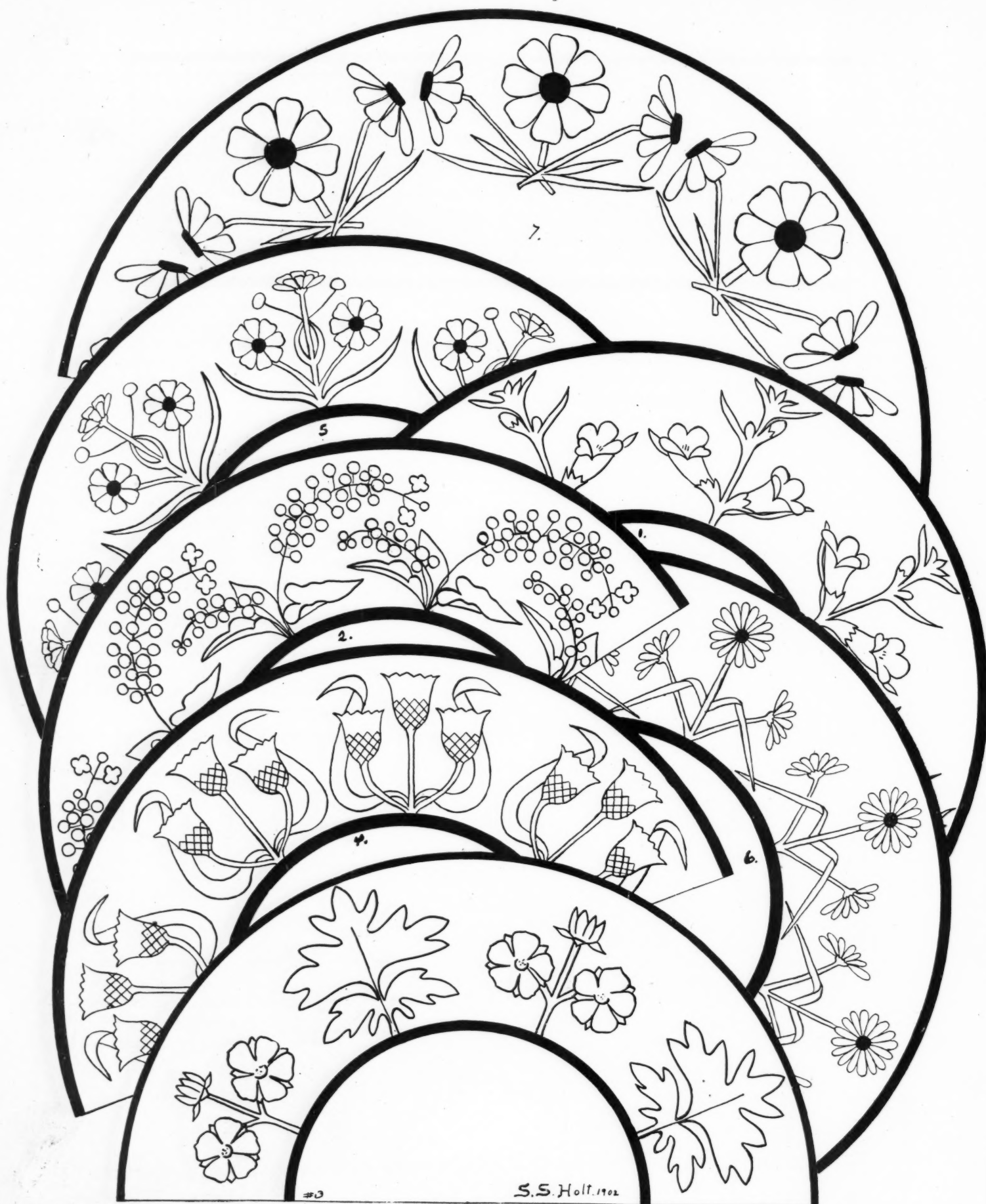


PLATE DESIGNS—SALLIE S. HOLT



## PLATE DESIGNS—WILD FLOWERS OF TEXAS

Sallie S. Holt

**N**O. 1. Fox glove. Tint the plate very delicately with yellow brown for first fire. Draw the whole design in gold for second fire. Fill in with the enamels for third fire, using deep purple, very little purple to a good deal of enamel, just enough to make a deep purplish pink. The tender leaves at the top a delicate green, the larger leaves and stems a shade darker. The wide bands are green outlined in gold.

No. 2. Is a wild berry. Treat it in the same way as No. 1, only make the purple enamel very dark for the outer berries, and use a delicate green for the smaller bunch. Shade the leaves with a darker green. The little flower looking forms at the end are the berries that have burst forming a little flower.

No. 3. Is a very delicate little flower, with a very delicate violet edge shaded into pure snow white center, the stamens and pistil are also white; unless you examine it closely you would not see them. Fill in the little flowers with a thin wash of white enamel (add a little Chinese white to the enamel), before firing the gold, for the last firing touch the edge with light violet of gold, to which a little deep blue has been added. The top flower, the four petals are very light green and the three are a shade darker. These designs will fit the Ransom salad plates exactly.

No. 4. Iron Weed. The upper part of flower, ruby enamel, with a touch of blue. Lattice gold, with green enamel between—stems, leaves and bands green outlined in gold.

No. 5. Wild Coreopsis. Flowers a deep yellow orange with brown center, put the centers in with white enamel for first fire, cover with violet of iron to which a little black has been added, the buds, stems, leaves and bands green enamel, outlined with gold.

No. 6. Wild Daisy. Tint the enamel with a very little light violet of gold (as the flower is the most delicate lilac shade), the centers yellow, leaves, stems and bands green enamel outlined in gold.

No. 7. Black Eyed Susan. The centers are a dark reddish brown, the petals a deep orange, leaves and stems pale green.



### OFFICERS OF THE LEAGUE.

Miss Ida A. Johnson, President, 193 St. James Place, Brooklyn  
Miss Sophia Gaskell Keenan, Vice-President, 5550 Hays St., Pittsburg  
Mrs. Evelyn S. DeWitt, Rec. Secretary, 47 W. 16th St., New York  
Miss Myra Boyd, Cor. Secretary, Pittsburg  
Miss M. Helen E. Montfort, Treasurer, 307 Lenox Ave., New York  
Mrs. Kate C. Gore, Sec. to the Pres., 172 S. Oxford St., Brooklyn

### BOARD MEMBERS.

Miss Mary Chase Perry, Detroit. Mrs. C. L. Swift, Boston.  
Mrs. C. C. Church, San Francisco. Mrs. Lois E. Andresen, New York.  
Mrs. L. W. Holcomb, New York. Miss Ida A. Johnson, Brooklyn.

**T**HE exigencies of the holiday season and the various exhibitions are absorbing the clubs at this time, consequently the League has nothing very active to report, save that the

wheels are still going round. Plans are being made for the representation of the League at the St. Louis Exposition, as well as the Comparative Exhibition next May.



The criticism of the vase used in the previous competition, that it had too small a base, has been heeded in the selection of the present model, which is well known and satisfactory as to standing qualities.



The Advisory Board wishes to convey its Christmas and New Year greetings to the clubs, one and all; to those who are of our body corporate, as well as to those who have not yet joined our ranks, but whose co-operation we hope we may have ere long.

Sincerely yours,

IDA H. JOHNSON,  
President N. L. M. P.

## PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

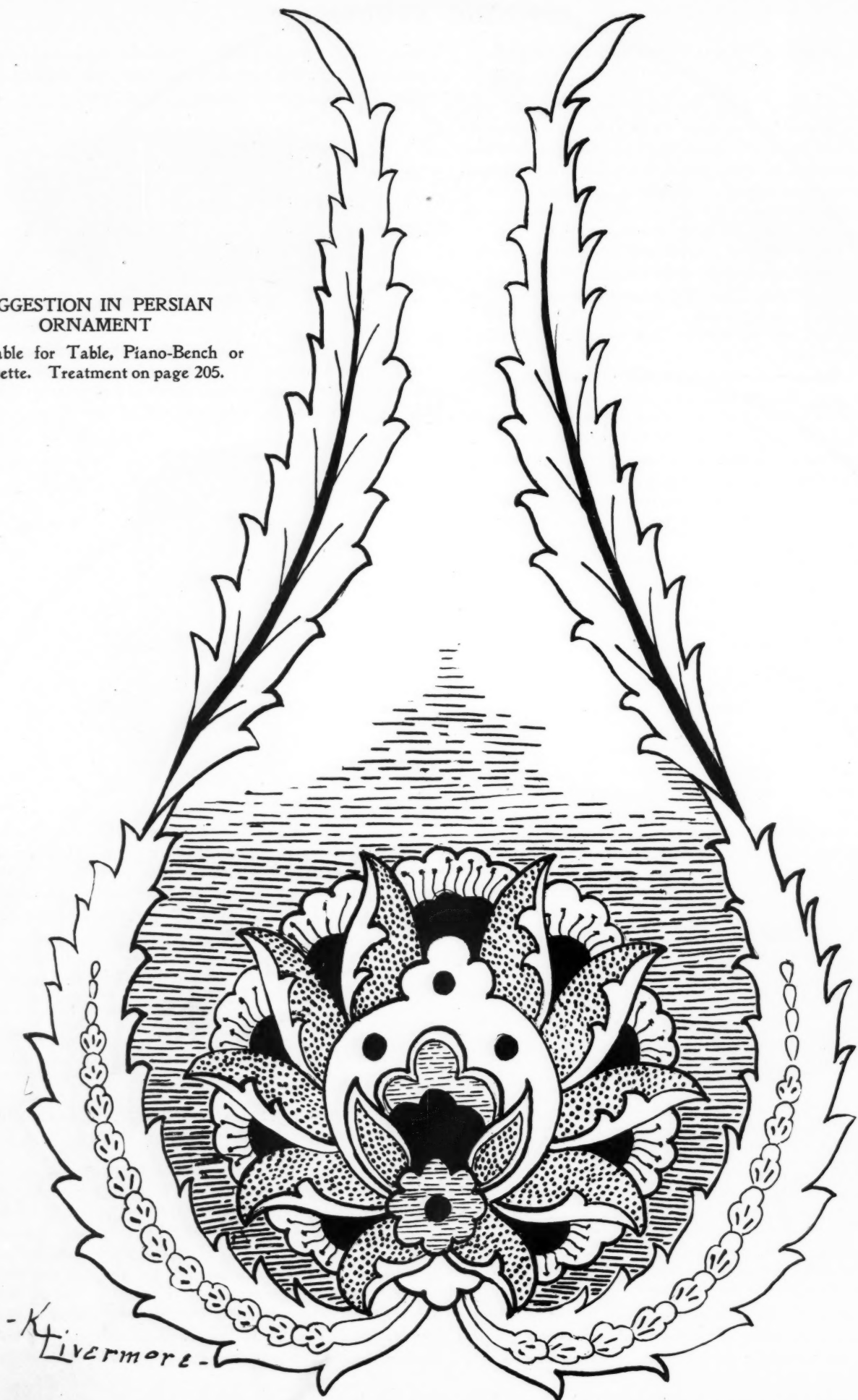
### SUGGESTION IN PERSIAN ORNAMENT (Pages 206-207)

K. Livermore

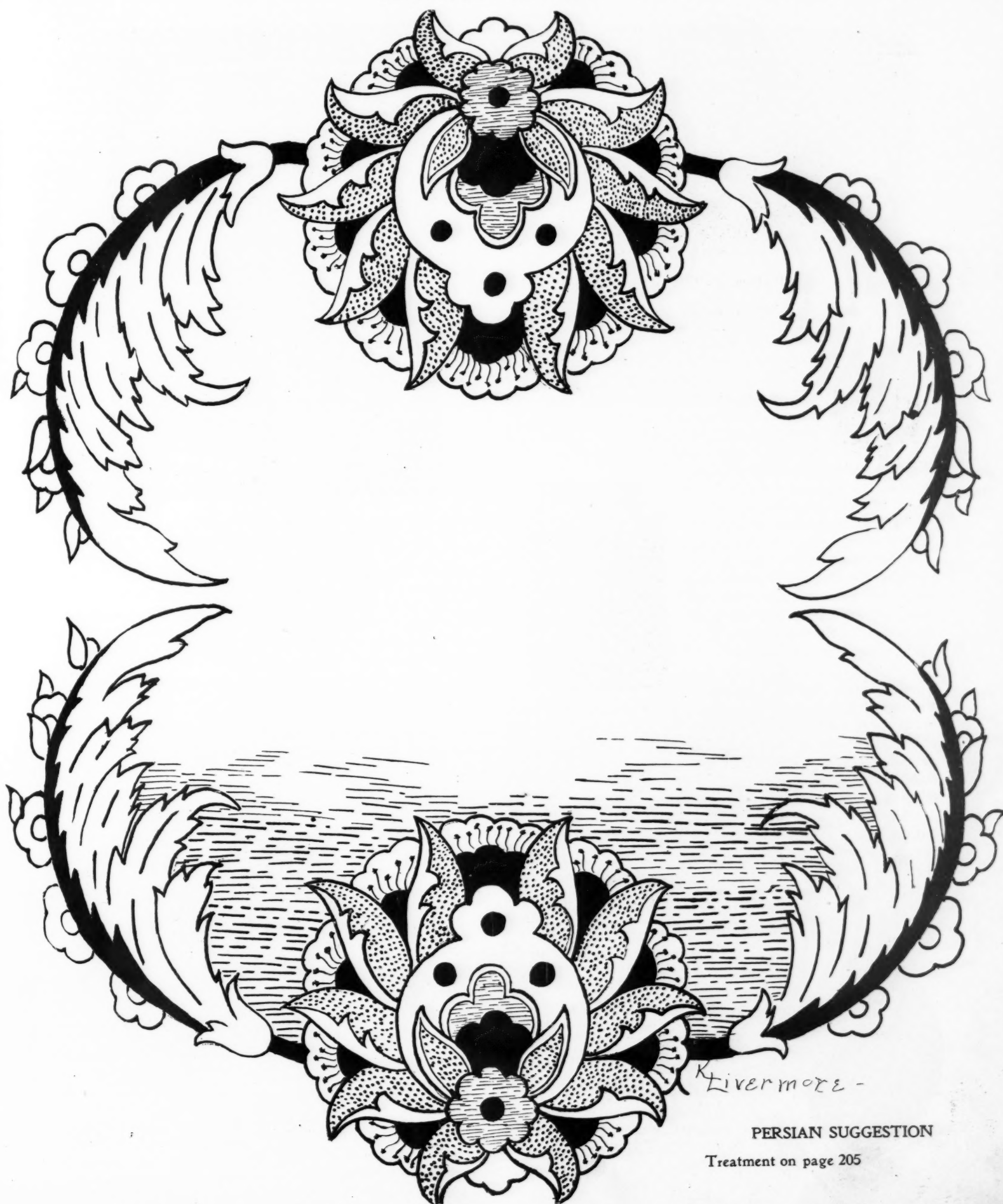
**O**UTLINE and burn any desired background, making a contrast between the outer and inner back-grounds. Color as follows, using water colors: Dotted spaces, green (Olive Green and Hooker's Green make a pleasing tone); leaves the same; black spaces, dark blue; large white form in center, light blue; outer petal-forms, dull red, also the two forms in center having short lines; the turn-overs on petals leave in natural wood color. Small flower forms outside of leaves, red. The design is suitable for table, piano-bench or tabourette. Study colors in Persian ornament, if possible to obtain books.

SUGGESTION IN PERSIAN  
ORNAMENT

Suitable for Table, Piano-Bench or  
Tabourette. Treatment on page 205.







K. Livermore -

PERSIAN SUGGESTION

Treatment on page 205



Fuh-hi, the discoverer of "Eight Diagrams".

## THE COLLECTOR

## THE PA-KWA

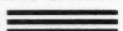
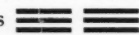
Mary Churchill Ripley



**B**OTH in shape and pattern, this rare old Chinese vase is a reproduction (made perchance in the seventeenth or eighteenth century) of the first vase made of porcelain as gift to an emperor many hundred years ago. It is ornamented

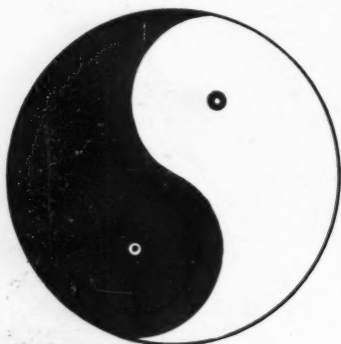
with one of the most meaningful designs in Chinese art, known as the "Pa-kwa," or eight diagrams of "Fuh-hi", and of all Chinese ornament this design is the most important of any that claims our interest. It was copied by European potters, and is frequently found on old Spode and early porcelains. Rarely are the lines copied exactly, but are made to surround plates as borders, or to fill in as background ornament.

Volumes have been written, both by Chinese and Occidental authorities regarding this design; for our purpose, however it is not necessary to give explanation, but it is well to state that its combination of broken and unbroken lines is made with evident intent. The unbroken lines represent the Celestial and male elements in nature, while the broken lines refer to things terrestrial and the female element.

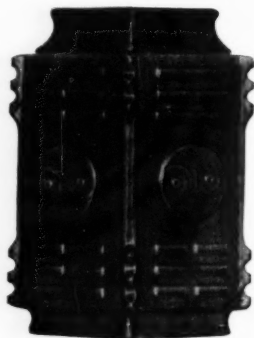
By three unbroken lines  reference is made to Father and Heaven, and by the broken lines  we find Earth and Mother designated. So on through the Heavenly Pantheon, until the elements, fire, water, dew, etc., are all disposed of and distributed as possessions of sons and daughters of the divine parents who rule the universe.

The central disc in the pattern on the vase, is divided by two semi-circles and represents the dual powers in nature—male and female,—light and darkness,—cold and heat, etc. This object is called the "Tae-Kieh," and when arranged in the center with the eight diagrams around it, it is used as a charm and with it all sorts of articles are decorated.

When porcelain was first discovered in China, it was



The Tae-Kieh.



A Square Vase of Chien Lung Porcelain, with blue curl work on background of white, is moulded in relief in the paste, the eight symbols and four eyes on each side. Height 11 inches, diameter 8 inches. Collection of J. Edward Boeck.

reverenced because of its dual nature, consisting as it did of two substances, the fusible petuntze and infusible kaolin.

There exist to day in the possession of many collectors, pieces both of Oriental and European ware which are decorated with lines and signs, which until lately have been described even in museum catalogues as "Philosophical Emblems." When a sufficient amount of interest was awakened, students were addressed on the subject, and have given information which has added perceptibly to the pleasure of those who are making in some instances, at the present time, collections illustrative of Chinese philosophy and the thought life of the Orient.



Common Canton ware roughly decorated with "Yang and Yin" surrounded by "Pa-Kwa."

In our study of objects we have to deal with the concrete rather than the abstract in the consideration of the patterns that interest us, for it is as they do appear, and not as they should appear in strict adherence to regulation, that we note them upon the art objects that we possess. The dishes used

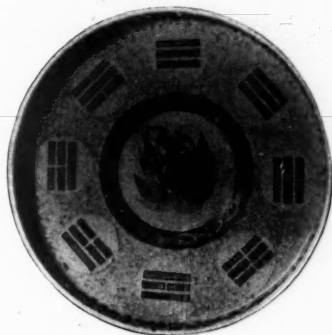


by the most ordinary Chinaman for his daily meals, are decorated very often with poorly drawn "dia grams" and "Yang and Yin" discs painted in crude colors. The outline shape of the "Tae-Kieh" is also frequently described in small sweetmeat and water-melon seed dishes, the dividing line through the center following the circles of the "Yang and Yin."



Canton Dish, with Tae Kieh.

The story goes, that old Fuh-hi over three thousand years ago discovered the marks known as the "eight diagrams" upon the back of a tortoise, and in some ornamentation we find the tortoise represented as decorative feature. Particularly is this true in Japanese use of the Pa-Kwa, the Nipponese artists using their own fabulous fringed turtle as central ornament instead of the "Tae-Kieh."



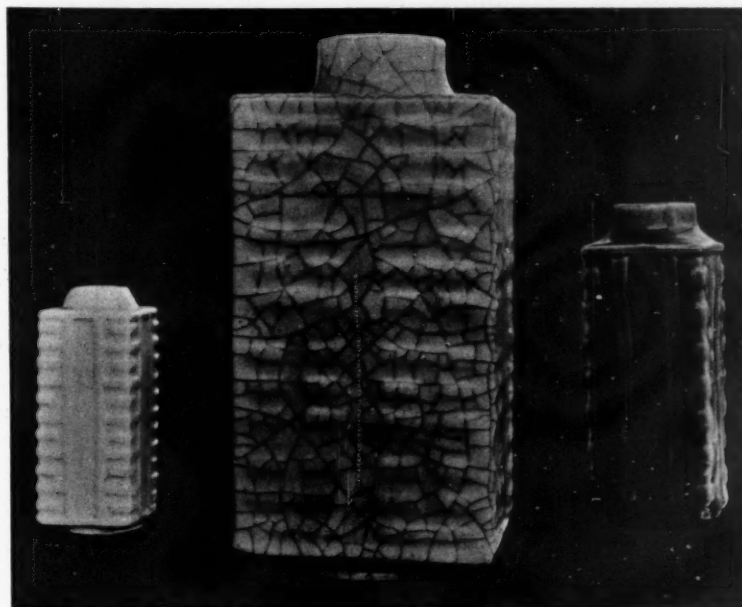
Japanese Porcelain decorated with the "Pa-kwa".  
Fringed turtle in center of dish.

Although cups, saucers and plates are found from time to time, decorated with the eight diagrams, and various mythical monsters intended to represent those on Chinese art objects, it is difficult to secure photographs for illustration. In the



English Porcelain (Copeland) with line decoration based on "Pa-Kwa."

Copeland cup and saucer, the lines have become mere decorative features, the Chinese "Dragon-Horse" being one of the animals, and the mythical "Lion" the other. Fabulous beings are sometimes represented as holding the "Pa-Kwa" and such are used as charms and for purposes of divination. It is generally believed that the diagrams furnish a clue to the secrets of nature, and that speculations based upon their various



Left—Small square Vase of white Chien Lung Porcelain, eight symbols. Height  $4\frac{1}{4}$  inches; diameter  $1\frac{3}{4}$  inches. Center—A Square Crackled Vase of Chien Lung Porcelain, with the eight symbols moulded in the paste under the glaze. Height  $9\frac{1}{2}$  inches, diameter  $4\frac{1}{2}$  inches. Right—Square Bottle of Chien Lung Porcelain, with the eight symbols incised in paste in relief under a brilliant glaze of bluish green "Kingfisher's feathers". From collection of Chinese Porcelains belonging to Mr. J. Edward Boeck.

combinations are indulged in by believers in occult influences and geomancy.

When properly arranged, the three unbroken lines refer to the Father, and are placed in the eastern position. The three broken lines are placed in the west. Counting the three lines as 3, and the broken lines opposite as 6, the number 9 is the result. This added to the central unit (the Tae-Kieh), makes the Sacred number 10. So on all around the circle—



Large square Vase of Chien Lung Porcelain, soft paste, with the eight symbols moulded in relief in the paste and decorated with flowers in blue, two small firing cracks in paste. Height  $13\frac{1}{2}$  inches, diameter 6 inches. Small Blue and White square Vase of Yung Cheng Porcelain, decoration floral and symbols in relief. Height  $10\frac{1}{2}$  inches, diameter  $4\frac{1}{2}$  inches. From collection of Mr. J. Edward Boeck.



counting the lines opposite each other we have always nine, so that there are three or four sets of nines, each in turn made ten by adding the central unit. Chinese dinner tables are set at times with reference to these combinations, and dishes made to fit around a central dish. It is in fact astonishing to find that so many objects trace their origin to the "Pa-Kwa," and beside ceremonial pottery, we have ornamental and ordinary articles without limit.



The "Pa-Kwa", correctly arranged.

#### CEMENT FOR CHINA

A solution of gum arabic, with enough plaster of paris stirred in to make a soft paste. This is quite colourless, and holds excellently. For very delicate china, some people tie the pieces carefully in place with tapes, stand in a saucepan

of cold milk, and very slowly heat to boiling point, and then move the saucepan back from the fire, and let the china stay in for about five minutes; after which it is carefully lifted out and placed on a shelf till dry.

#### ANSWERS TO CORRESPONDENTS.

*This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.*

*All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.*

M. C.—Your requests came too late for the December KERAMIC STUDIO. If you read carefully the directions for painting any of our flower studies you will know all there is to know of how so-called Rookwood effects are gained in over-glaze decoration. We hope later to give reliable instructions for decorating under the glaze, *i. e.*, on the biscuit before the glaze is put on, but it will be impossible for us to do as you suggest "will make KERAMIC STUDIO worth subscribing to," that is, tell you how the Rookwood decorators get their effects. That is their secret and they will not give away their business. The term "Rookwood effects" is very vague at present, it is usually applied to their original style of decorating in browns and yellows, but their later work is so entirely different, that the old term would be misleading. See article on Rookwood in KERAMIC STUDIO, Nov., 1901.

The decoration on any piece should be massed on the heaviest part, or the swell of the form. You can suit yourself as to the decoration of the inside of a stein, usually it is left plain or has a band or border decoration, gold rims are used only when there is gold in the outside decoration. This is not often the case. You will find cuts of the latest card receivers in all the china dealers' catalogues. We do not know of any shape as being especially in vogue.

M. L. E.—Both lustres and dull effects are freely used at present in decoration.

F. T.—The back grounds of flower paintings are usually worked in with the flowers to keep the whole soft. See the treatments of colored supplements. We use india ink for sketching designs, it will always fire out if the painting is properly fired. There are also pencils which come expressly for drawing on china. You can procure them from any dealer.

K.—China can not be fired in a gas stove.



#### SUGGESTIONS FOR MEDIAEVAL BORDER DESIGNS

*Frank S. Browne*

THESE designs are most effective carried out in gold and flat enamels outlined in gold or color. For the conventionalized rooster we would suggest a gold border and a cream center. The bird in flat green enamel with scarlet enamel tail feathers and head, and feet in orange enamel—outline black. The scroll design might be in turquoise enamel on a dark blue and green ground, centre white or pale green, outlines gold, the alternate small ornament might be in apple green enamel.

The third design might have a back ground of gold, edge of yellow brown lustre, scroll of green enamel and flowers violet with white or blue enamel dots center white or cream, outlines in dark red or black.

